

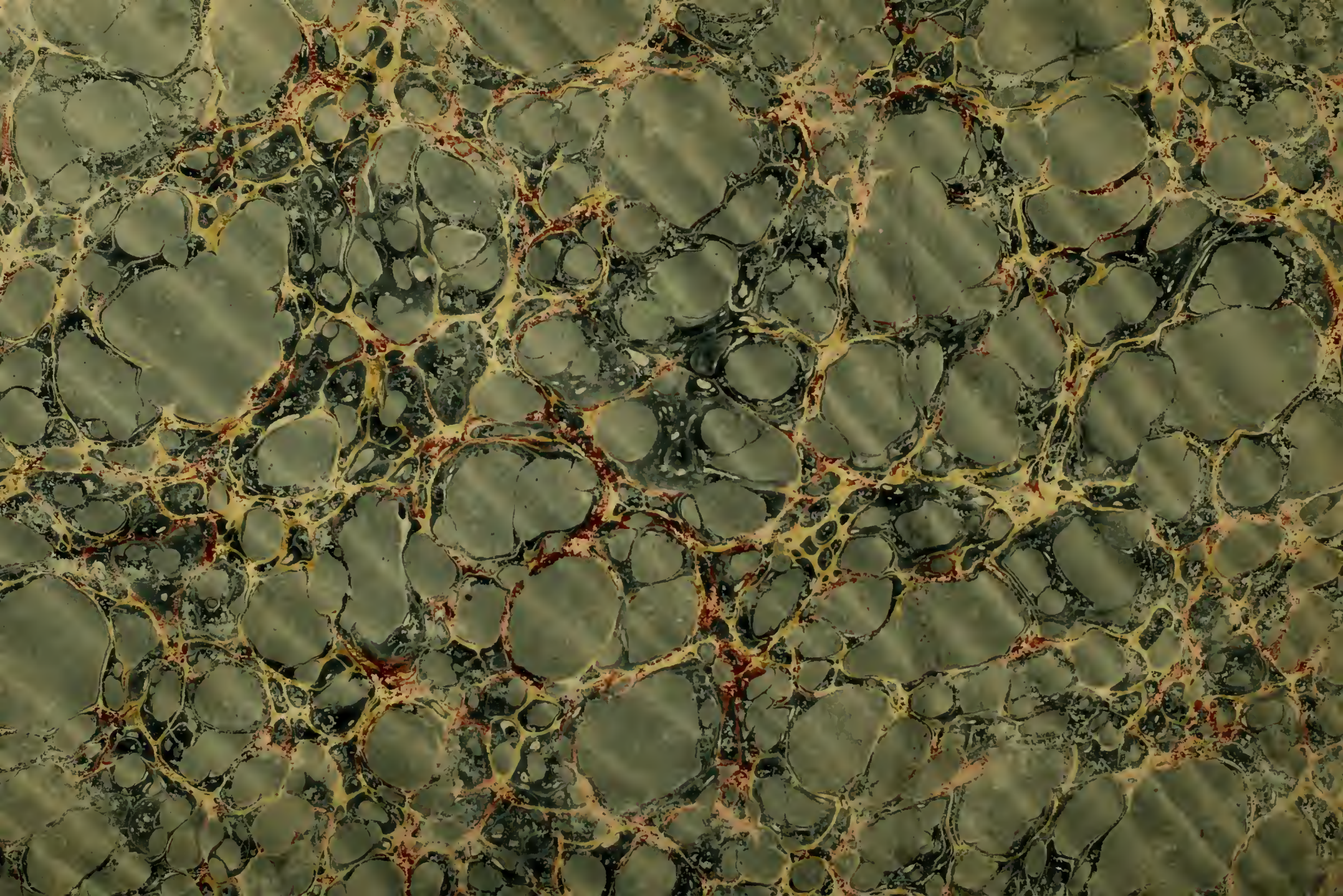
Haunted Tower

—

Storage











1789

*Edw. Taylor*

T H E

H A U N T E D T O W E R

A  
Comic Opera

in three Acts,

*as Performed at the Theatre Royal Drury Lane;*

The M U S I C

*(Selected, Adapted & Composed)*

BY

S T E P H E N S T O R A C E .

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L O N D O N

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M D C C L X X I X .





# OVERTURE

Storage

Wind Instr<sup>ts</sup>

1

Allegro  
Maestoso

8 8 8 8

*p* *cres* *f* *dim* *p* *ff*

Wind Instr<sup>ts</sup>

Oboe 1<sup>o</sup> Oboe 2<sup>o</sup>

*ff*

Seque

5



2

Oboe

Oboe

*p* *f* *p* *f*

All<sup>o</sup> affai

Oboes

Bassoons

*p* *f*

8

Oboes

Bassoon

*p* *f*

dim: *p* *f*

*p* *f*

8



This page contains a handwritten musical score for a piano and woodwinds. The score is organized into six systems, each consisting of a grand staff (treble and bass clefs) for the piano and a single staff for a woodwind instrument. The first system is for the piano, featuring complex, rapid passages in both hands. The second system is also for the piano, continuing the intricate texture. The third system introduces the woodwinds: the Baffoon (Bassoon) and Oboe. The Baffoon part begins with a *p* (piano) dynamic marking. The Oboe part enters later in the system. The fourth system continues the piano part with a *f* (forte) dynamic marking. The fifth system shows the piano part with a *p* marking and the woodwind parts. The sixth system concludes the page with a *p* marking for the piano and a *f* marking for the woodwinds. The notation is highly detailed, with many slurs, ornaments, and dynamic markings. There are also some numerical markings (8) below the piano staves, possibly indicating fingerings or measures.



4

The Curtain rises



*p* Thunder Cres dim *p*

q. q. q. q.

Oboe *f*

*m* *p*

Oboes *pp*

Bassoons



Con moto

Storage

Canto 1<sup>o</sup>Canto 2<sup>o</sup>

Alto

Tenor

Bass

Con moto

wind Instruments

Segue

*p*

cres:

dim:

*p*

cres:

il

Oboe

Canto 2<sup>o</sup> unis

To Albion's genius raise the strain, whose pow'r has quell'd the angry main.

To Albion's genius raise the strain, whose pow'r has quell'd the angry main.

wind Instrum<sup>s</sup>

To Albion's genius raise the strain, whose pow'r has quell'd the angry main.

Segue

To Albion's genius raise the strain, whose pow'r has quell'd the angry main.

*f**p*

cres

*f*

dim:

*p*



*p*  
Canto 2<sup>o</sup> Unis.  
and gives us shel-ter on the coast, and gives us shel-ter on the

*hrie* and gives us shel-ter and gives us shelter on the

*hrie* and gives us shelter on the coast, and gives us shel-ter on the

*hrie* and gives us shel-ter on the coast, on the

Horns

*f* coast, of this blest Isle, old Ocean's boast, *p* old Ocean's boast, and gives us shel-ter

*hrie* and gives us shelter on the coast, and gives us shel-ter

coast, of this blest Isle, old Ocean's boast, and gives us shelter on the coast, and gives us

coast, of this blest Isle, old Ocean's boast, and gives us

coast, of this blest Isle, old Ocean's boast, and gives us shel-ter

*f* *p*

*f*

on the coast, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's

on the coast, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's

shelter, *f* on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's

shelter, *f* on this blest Isle, on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's

on, the coast of this blest Isle, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's

*f*

boast, see re\_tiring o'er the deep, distant lightnings harmless sweep, see the

boast, see re\_tiring o'er the deep, distant lightnings harmless sweep, see the

boast, see re\_tiring o'er the deep, distant lightnings harmless sweep, see the

boast, see re\_tiring o'er the deep, distant lightnings harmless sweep, see the



storm condemn'd to lose its prey, see the storm condemn'd to lose its prey. *p* in hollow hol- - - low - -

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, *p* in hollow mur - - -

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, *p* in hollow

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, *p* in hollow mur - murs in hollow

*p*

*pp* mur - murs dies a - way, dies a - way.

*pp* - - murs - - - dies - - a - way, dies a - way.

*pp* mur - murs dies a - way, dies a - way.

*pp* mur - murs dies a - way, dies a - way.

*pp* Bassoon

The image shows a page from a musical score for the song "The Rose Tree." The score is written for a full orchestra and voice. The tempo is marked "Andante Softenuto." The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes parts for Oboe Solo, Horns, Bassoons, and a vocal part. The lyrics are: "dream tho' rea-son wake In vain she points with warn-ing". The vocal part is for a male voice (William) and a female voice. The score is written in a traditional musical notation style with staves and notes.



hand, In vain she points with warn - - ing hand, I dread ad - vice I can not

*Fag* *sf fia:*

take, I dread ad - vice I can not take, Love's magic pow'r my

*sf fia:* *Cres:* *Ob*

steps - - command, Love's magic pow'r my steps command,

*Cres:* *Oboe* *Cres: fia:*

The bird thus fas - - cination binds, When darting from the

*Horns* *mf*

ser - - pents eyes, The fa - - tal shaft too late - - he finds, He

*Bass*

struggles he struggles and ad-mi-ring dies From hopes fond dream tho'

rea-son wake, In vain she points with war-ning hand, in

vain she points with war-ning hand, Love's magic pow'r my

steps command. Love's magic pow'r my steps command

my steps com-mand.

*Cres: f p Cres: f*

*Oboe*

*Fag.*



Pleyel

Andante

*p*

*f*

Pizz

Col arco

Lady Elinor

Tho' pity I cannot deny, Ah what will that a\_vail? you A\_las! I dare not hope supply; For

Pizz

*sf*

*sf* arco

hope too sure would fail you. Think when the flatterer shall deceive In vain you will la -

*f*

Pizz

-ment you Yet should you hope without my leave 'Tis true I can't prevent you, yet should you hope with out my leave 'tis

arco

true I can't pre-vent you.

cres

*f*

My hand directed to bestow,  
 In England here I'm landed;  
 And Daughters always act, you know  
 Just as they are commanded  
 Then let not flattering hope deceive  
 Or else you will repent you:  
 Yet should &c.

Larghetto

*f*

*pp*

*8.* Cicely

*8.* Na-ture to wo-man

still so kind a-mong her best boons be-stow-ing what ev-ry fe-male sure must find a

wond'rous desire to be knowing Man the proud and envious elf so

jealous of our di-scern-ing de-cries in us what he prides in him-self the wish for what-

-e-ver's worth learning.

D.C.



Sung by Mr Dignum and Chorus of Hunters

15

ad lib: Storace

Double Horns behind the scenes Allegretto

Chorus

Orchestra

*for:*

Robert Horns Horns Horns

Hark! Hark! Hark! the sweet Horn, Hark! the sweet

*Allentando* *A Tempo*

Horn proclaims a far, against the Stag the mimic war, Whilst future heroes hearts re -

*pia:* *for:* *p*

bound, And pant to hear the Trumpet found - - - - - And pant to hear the Trumpet found. - - -

*for:*

## Chorus

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war, And future

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war, And future

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war,

heroes hearts re - bound, And pant to hear the trumpet found. The

heroes hearts re - bound, And pant to hear the trumpet found.

And pant to hear the trumpet found.

warlike genius of our Isle, Who on the hunter deigns to smile, In ecchoes gives the

Maestoso *pia.*

chace ap - - plaufe - - - - , Which strings the nerve for glo - - ry's cause. for:

Horns



## Chorus

In ec - choes gives the chace ap - - - plause, Which strings the nerve for  
 In ec - choes gives the chace ap - - - plause, Which strings the nerve for  
 In ec - choes gives the chace ap - - - plause, Which strings the nerve for  
 glo - ry's cause. *Trumpets*  
 glo - ry's cause.  
 glo - ry's cause.

Rob: *Horns* A Tempo  
 Hark hark hark the sweet horn Hark the sweet  
 Hark hark hark Hark the sweet  
 Hark hark hark Hark the sweet  
 2<sup>d</sup> Chorus behind the Scenes Hark hark  
 Hark hark  
 Hark hark  
 Tempo Primo *m<sup>o</sup>f* Allentando A Tempo



horn proclaims a - - far

Against the Stag the mimic

horn proclaims a - - far

Against the Stag the mimic

horn proclaims a - - far

Hark the sweet horn proclaims a - - - far

Hark the sweet horn proclaims a - - - far

Hark the sweet horn proclaims a - - - far

war

Where'er the devious chace may

war

Where'er the devious chace may

Where'er the devious chace may

A - gainst the Stag the mimic war,

A - gainst the Stag the mimic war,

A - gainst the Stag the mimic war,

Enter 2<sup>d</sup> Chorus

*f* *mp*



bend, And bid us as her pleasures rise - - -

bend, And bid us as her pleasures rise

bend, And bid us as her pleasures rise - - -

Still freedom shall our steps at - - tend, Defend the

Still freedom shall our steps at - - tend, Defend the

Still freedom shall our steps at - - tend, Defend the

Defend the blessings which we prize.

rise - - - Defend the blessings which we prize.

Defend the blessings which we prize.

blessings which we prize. Defend the blessings which we prize.

blessings which we prize. Defend the blessings which we prize.

blessings which we prize. Defend the blessings which we prize.

blessings which we prize. Defend the blessings which we prize.



Where-er the devious chace may bend, Still Freedom shall our steps at - - tend, And bid us

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend, And bid us

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend,

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend, And bid us

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend,

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend,

as her pleasures rise, Defend the blefings which we prize. And bid us as her pleasures

as her pleasures rise, Defend the blefings which we prize. And bid us as her pleasures

Defend the blefings which we prize. And bid us as her pleasures

as her pleasures rise Defend the blefings which we prize.

as her pleasures rise Defend the blefings which we prize.

Defend the blefings which we prize.



rise, Defend - - - And bid us as her pleasures rise, defend - - - the blessings which we

rise, Defend - - - And bid us as her pleasures rise, defend - - - the blessings which we

rise, Defend - - - And bid us as her pleasures rise, Defend the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, defend - - - the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, defend - - - the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, Defend the blessings which we

[illegible]



Sung by Sig.<sup>ra</sup> Storace

Flutes

Flutes

Pacchiolo

*po**tutti**p*

Andante.

*tutti*

Adela

Whi-ther my Love Ah whither art thou gone let not thy Ab-fence cloud the hap-py

dawn say by thy heart can falsehood e'er be known Ah no Ah no Ah no no I Judge it by my

own the heart he gave with so much care which treasur'd in my breast I



wear still for its master beats, a lone, I'm sure I'm sure I'm sure the selfish things his

own. whither my love Ah whither art thou gone let not thy ab - - sence cloud this happy

dawn, say by thy heart can falsehood ever be known Ah no Ah no Ah no no no I

Judge it by my own whi - ther my love Ah whi - ther art thou gone whi - ther my

love Ah whither art thou gone

*f*



Dialogue Sung by M<sup>r</sup>. Banister Jun<sup>r</sup> and Sig<sup>ra</sup>. Storace

Adela Storace

Will great Lords and Ladies

Edward

Adela

Edward

Adela Edw<sup>d</sup> Adela Edw<sup>d</sup> Both

while our Pockets full dye fee then e-very day new joy shall bring and e-ver gay well dance and sing fal lal lal

lailal lailal lailal lailal lailal lailal how merry shall we be

*f*

Ad: Of great fortune vaunting  
 Low People taunting  
 Dignity we must support  
 Ed: 'Mong high barons bouncing  
 Fine Ladies flouncing  
 We may chance to go to Court

Ad: Well fegs I care not  
 Court tho' we share not  
 If we at home shall happy happy be  
 Ed: Soon I may bold  
 To hope that I shall hold  
 A little Baron on my knee.  
 Ad: Then e-very day &c.



Fl: *p* *tutti f*

Charles

My native land I bade a-dieu and calmly friendship's joys re-sign'd but Ah how keen my Sorrows grew when my true love I left be -

*p*

- hind yet should her truth feel no de - cay should absence prove my charmer kind then shall not I lament the

*f* *p*

day when my true love I left be - hind my native land I bade a-dieu and calmly friendship's joys re-sign'd but Oh how keen my sorrows

grew when my true love I left be - hind but Oh how keen my sorrows grew when my true love I left be - hind.

*f*

Andantino

Lady Elinor

A

Clarinetts

8

8

8

6

8

8

8

8

8

8

- gainst the shaft of cruel fate,

why cannot virtue prove a charm.

why cannot vir - tue

Cicely a - gainst the shaft of cruel fate.

why cannot virtue prove a charm.

Lord William a - gainst the shaft of cruel fate.

why cannot virtue prove a charm. why cannot

prove a charm,

and of her blind mis - gui - ded hate, ca - pri - cious desti - ny

prove a charm, and of her blind mis - gui - ded hate, mis - gui - ded hate,

capricious desti - ny

virtue prove a charm,

and of her blind mis - gui - ded hate, ca - pri - cious desti - ny dis - arm.

Violonc<sup>o</sup>

Bass

cres

f



Clar.

capricious desti-ny ca-pri-cious def-ti-ny dif-arm, yet who engag'd in

capricious desti-ny ca-pri-cious def-ti-ny dif-arm, yet who engag'd in

capricious desti-ny capricious def-ti-ny dif-arm, yet who engag'd in

vir-tue's cause, to tread her paths woud fear con-fess, or on the road re-luc-tant pause.

vir-tue's cause, to tread her paths woud fear con-fess, or on the road re-luc-tant pause.

vir-tue's cause, to tread her paths woud fear con-fess, or on the road re-luc-tant pause.

be-cause it leads it leads not to suc-cess, yet who en-

be-cause it leads it leads not to suc-cess, yet who en-

because it leads it leads not to suc-cess, yet who engag'd in virtue's cause.

Violonc.<sup>o</sup> tutti Bassoons



-gag'd in virtue's cause, to tread her paths wou'd fear confess, or on the road reluctant  
 -gag'd in virtue's cause, to tread her paths wou'd fear confess, or on the road reluctant  
 to tread her paths wou'd fear confess, or on the road reluctant

pause, be-cause it leads it leads not to suc-cess be-cause it  
 pause, be-cause it leads it leads not to suc-cess be-cause it  
 pause, because it leads it leads not to suc-cess because it

Violonc? tutti *p* *f*

leads not to suc-cess.  
 leads not to suc-cess.  
 leads not to suc-cess. flutes horns



Andantino Act II.

29

Sung by Sig<sup>ra</sup> Storace.

tutti

Adela

Storace

Flutes *p* *sf* Be mine ten-der

Viola *p* Baffo

Pas- - sion foorther of care Corni Life's choicest Bles- - sing thield from del- - pair Flutes do not de- -

ceive me ah ne- - ver leave me Flutes Still may my bo- - som thy Pow- - er de- - clare In

*sf* *sf*

vain thy in- - fluence fools may re- - vile Flutes Constancy ever gains Ever gains thy Smile and of their destiny can those com- -

Cres *f* *p*

- - plain whose falsehood dares thy laws pro- - phane thy laws pro- - phane be mine ten- der pas- - sion foorther of

Cres *p* Cres *p*

Care Comi Life's Choi - cest blef - - - sing Shield from def - - - pair Flutes do not de - ceive me ah ne - ver

Flutes leave me Still may my bo - som thy pow - er de - clare do not de - ceive me ah ne - ver leave me Be

*Sf* *pp* *Sf*

**Allegro Agitato** *Fl:* folv'd I'll brave all dan - - - ger to Ev' - ry fear a Stran - - - ger thy Sweet re - wards ah

Viola Baffo *p* Viola *Sf*

Love to gain then Let me com - bat not in vain but in my tri - umph share thy

*Sf* *Sf* *Sf* *Sf* *Cres* *f*

Flute Smiles, for which I dare. Re - solv'd I'll brave all dan - ger To Ev' - ry fear a

*p* *Fag.* *Fag.*



Stranger then in my tri-umph share thy Smiles for which I dare

*sf sf cres p*

*sf sf Ad lib ff* for

I dare thy Sweet re-wards oh Love to gain, then let me com-bat not in

*p*

All! *p* vain dare I bravely dare I bravely

*f*

dare

## Sung by Mrs. Crouch.

Lady Elinor

Sarti

Andante

Hush hush such counsel do not give a Lover's name pro-fa-ning and can the heart de-ceive where  
 mighty love is reign-ing af-fec-tion foe to mean disguise can have no mo-tive  
 for de-ceive Hush hush such counsel do not give a Lover's name pro-fa-ning and can the heart de-  
 ceit advise where mighty love is reign-ing where mighty love is reigning and can the heart de-  
 ceit advise where mighty Love is reign-ing

*sf* *p* *sf* *m. v.* *p* *p* *m. voc.* *sf* *m. v.* *sf* *f*



Sung by Mr Kelly.

French tune

*Allegro*  
Violon<sup>o</sup>  
Baffo  
Ld William

Tho' time has from your Lordship's face made free to Steal each youthful Grace yet why shou'd you des- pair? yet why shou'd you des- pair?

Old lusts oft please the Connoisseurs fo folks of taste per- haps like yours and that re- moves your care and that re- moves your care and that re- moves your care

*f* 2 3

'Tis true that Silly Girls believe  
In joys that youth alone can give  
But why shou'd you despair?  
'Tis folly governs youth you know  
And so far young you soon may grow  
And that removes your care.

What e'er your faults, in person, mind,  
However gross you chance to find  
Yet why shou'd you despair?  
Of flattery you must buy advice  
You're rich enough to pay the price  
And that removes your care.

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line.

**System 1:** The piano part begins with a series of eighth notes, and the vocal part enters with a melody of eighth notes.

**System 2:** The vocal line begins with the word "Cicely" above the first measure. The lyrics are: "What blest hours untainted by for-row does the maiden prove who knows not love fo". The piano part has a *p* (piano) dynamic marking.

**System 3:** The lyrics continue: "merrily so merrily merrily so merrily she sings - thro' the day". The piano part has a *f* (forte) dynamic marking.

**System 4:** The lyrics continue: "dull forrow shall threaten in vain the de-light of her heart to re - strain while from Cupid free blest in". The piano part has a *p* (piano) dynamic marking.

**System 5:** The lyrics continue: "li-ber-ty not a sigh she blends with the strain while from Cu - pid free blest in li - ber - ty not a".



figh she blends with the strain what blest hours un-tain-ted by for-row does the maiden prove who

knows not love fo merrily fo merrily merrily fo merrily she mer-ri-ly sings thro' the day

as she gay-ly ca-rols a-long Let me Join let me Join sweet freedom's

song, Oh - may my heart e-ver bear a part in the en-vy'd jo-cund lay, while merrily fo merrily the

happy maid fo blithe-ly fo blithe-ly sings thro' the day.

Andante

Horns tutti Horns tutti

Now all in prepa-

- ration, for the nuptial ce - le - bration, each maiden on th'oc - casion, feels her heart in pal - pi - ta - tion, 'tis

now a blush, and now a sigh, then trembling too she knows not why, while ev - 'ry lad with ex - pec - ta - tion,

ad lib: a tempo

finds his heart beat high, and all in pre - pa - ration, for the nuptial ce - le - bra - tion.

f

2  
While swords and shields, are clashing,  
Archers aiming, cudgels thrashing,  
The ale to none denying,  
Flaggons far and wide: supplying,  
With tilters fencing, wrestlers boasting,  
Bonfires blazing, oxen roasting,  
And all the vassals flock around,  
What pleasures now abound!

Now all &amp;c.



SESTETTO. Sung by Mr Kelly, Mr Banister, junr, Mr Sedgwick,  
Mrs Crouch, Miss Romanzini, and Signa Storace.

Storage

Fl:

Allegretto

Violonc:

tutti

Bassoon

Fl.

Bassoon

Horns

Horns

tutti

Lady Elinor

Cicely

Ld. Will

Violc: p

Adela

Edward

Whom can they mean? not me, nor me, Ladies and Gentlemen I thank you for

p

sf



Charles

me What grace! what an air! A face so fair

*cres*

Cicely

Born to command! the Hap-py pair! Born to command! the Hap-py pair.

Charles

Born to command! the Hap-py pair! Born to command! the Hap-py pair.

*p* *cres* *f* *p* *f* *dim*

Lady Elin:

By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

Cicely

By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

Ld Will

By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

*f* *Violonc p* *tutti* *f*

Edward Adela

E-gad the joke we'll humour, with all my heart say. I Who for success can do more than ev'ry chance to try.

*p* *sf*



Charles  
Her courage falters, Mark her eyes, See from her cheek the colour flies, A-las poor Girl I

Cicely

Edward  
pity her distress, Yet mischief says we can't do less, You tremble courage come go on, Ah! me my boasted spi-rits.

Adela

cres f dim

Allegro ma  
non tropo

gone, Alas why didn't thou hapless Maid, by silly vanity be-tray'd, expose thy peace of mind to gain a prize thou

This is a musical score for a song. It features two staves: a treble staff (top) and a bass staff (bottom). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo/mood is indicated as 'Allegro ma non tropo'. The lyrics are written below the staves, with some words like 'Alas' and 'hapless' underlined. The melody is written on the treble staff, and the bass line is on the bass staff. The lyrics end with 'a prize thou'.

never can't ob-tain  
Lady Elinor *Sotto voce*

Cicely *Sotto voce* Alas be-hold the fil - ly Maid, by pride and va - ni - ty be - tray'd, her peace of mind is lost to gain, a prize She

Ld. William *Sotto voce* Alas be-hold the fil - ly Maid, by pride and va - ni - ty be - tray'd, her peace of mind is lost to gain, a prize She

Edward *Sotto voce* Alas be-hold the fil - ly Maid, by pride and va - ni - ty be - tray'd, her peace of mind is lost to gain, a prize She

Charles *Sotto voce* Alas be-hold the fil - ly Maid, by pride and va - ni - ty be - tray'd, her peace of mind is lost to gain, a prize She



[illegible]



# Più Allegro

41

ne - ver canst - obtain. A-las why didst thou hapless Maid, by filly vanity be-tray'd, thy peace of mind is lost to  
 a prize She never can obtain. A-las be - hold the filly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to  
 a prize She never can obtain. A-las be - hold the filly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to  
 a prize She never can obtain. A-las be - hold the filly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to  
 a prize She never can obtain. A-las be - hold the filly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to  
 a prize She never can obtain. A-las be - hold the filly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is lost to

*cres*

# Più Allegro

gain, a prize thou ne - ver canst ob - tain, no ne - ver, no ne - ver no ne - ver thou ne - ver canst ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -

*f* *Piz* *arco* *sf*

3 8



- tain, thou ne-ver canst ob-tain, thou ne-ver canst ob-tain, thou ne-ver

- tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver

- tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver

- tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver

- tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver

- tain, She ne-ver can ob-tain, She ne-ver can ob-tain, She ne-ver

canst ob-tain.

can ob-tain.

can ob-tain.

can ob-tain.

can ob-tain.

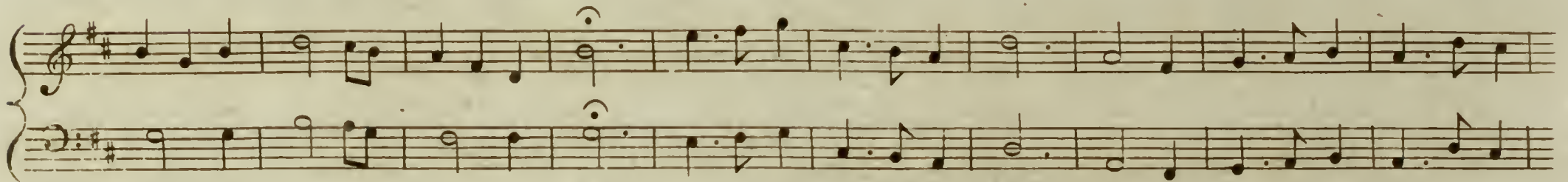
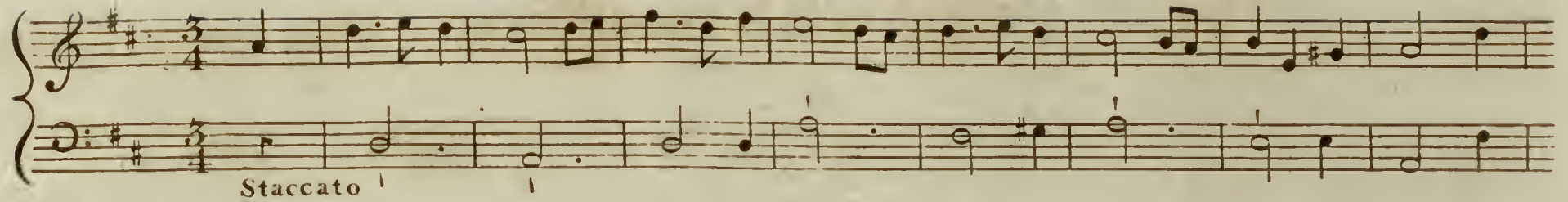
can ob-tain.

4 2

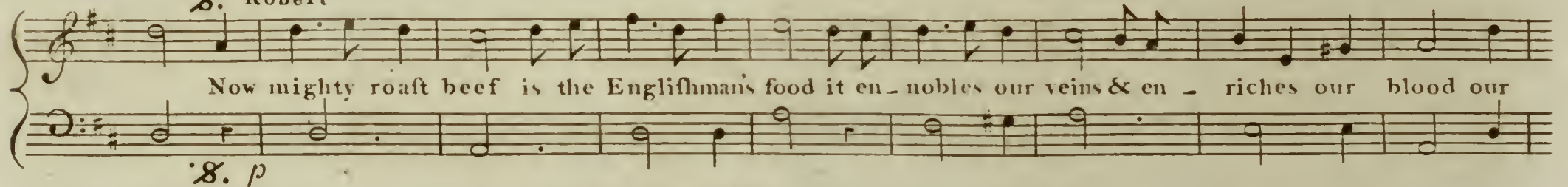
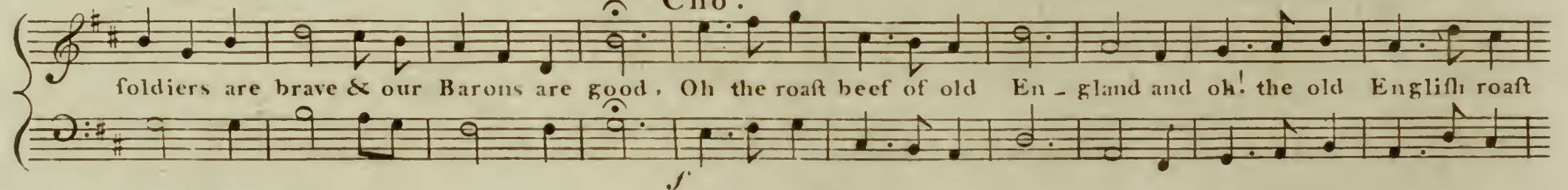
4 3



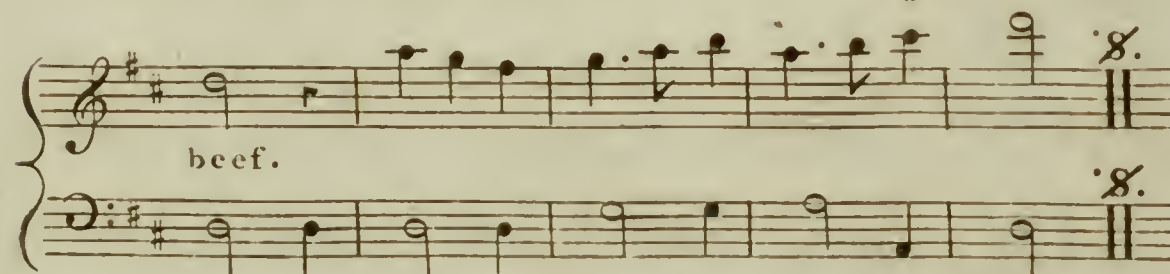
Allegro



8. Robert

Cho<sup>s</sup>

2



Our barons my boys are robust stout and strong,  
And keep open house with good cheer all day long,  
Which makes their plump tenants rejoice in this song,  
Cho: Oh the roast beef &c.



## Finale

Storace

Flutes

Allegro ma non troppo.

tutti *f*

Lady Elin &amp; Cicely a 2

Lovesweet voice to Hymen speaking breathing through the Dulcet flute listning joy the accents seeking bids com-plain-ing care be

CHOS: Tenors and Trebles

Viola

mute High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this hap-py Day.

Alto:

High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this hap-py Day.

Bass:

High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this hap-py Day.

*f*

Ld WILLIAM

Let the vines enlive'ning treasure rising kifs the Goblets brim till we fee ex-ult-ing plea-sure.

*p*Cho<sup>s</sup> Tenors

on the smil-ing fur-face swim, till we fee ex-ult-ing plea-sure on the smil-ing fur-face swim. let the

*pp**f*



Alto  
tenor  
Bass

Let the vines enliv'ning treasure ris'ing kifs the goblets brim Till we see exult-ing plea-sure on the  
Till we see exult-ing plea-sure on the  
Let the vines enliv'ning treasure ris'ing kifs the goblets brim Till we see exult-ing plea-sure on the

Cicely Carrillon

smil-ing fur-face fwim While the merry bells resounding shall in pleasures chorus chime While the  
smil-ing fur-face fwim  
smil-ing fur-face fwim

Fl:

merry merry merry bells While the merry merry merry bells While the merry bells resounding shall in pleasures Chorus

Car: Cho<sup>s</sup> Trebles & Tenors

chime While the merry bells resounding shall in pleasures chorus chime from the trembling floor resounding let the varied dance be set

alto

Bass While the merry bells resounding shall in pleasures chorus chime.

While the merry bells resounding shall in pleasures chorus chime.



time

While y<sup>e</sup> merry bells resounding shall in pleasure chorus chime while y<sup>e</sup> merry bells resounding shall in pleasure chorus chime from y<sup>e</sup> trembling floor rebounding let y<sup>e</sup> varied dance beat time

Chor<sup>o</sup> While y<sup>e</sup> merry bells resounding shall in pleasure chorus chime - - - shall in pleasure chorus chime from y<sup>e</sup> trembling floor rebounding let y<sup>e</sup> varied dance beat time

While y<sup>e</sup> merry bells resounding shall in pleasure chorus chime while y<sup>e</sup> merry bells resounding shall in pleasure chorus chime from y<sup>e</sup> trembling floor rebounding let y<sup>e</sup> varied dance beat time

Ld Will: & Charles a<sup>2</sup> Lady Elin & Cicely a<sup>2</sup>

Lovesweet voice to Hymen speaking breathing through the dulcet flute Lifting joy the accents seeking bids complain - ing care be

Ld Will: & Char: Lady Elin & Cicely All 4

mute High above dull forrows level Now the tide of joy dis - play Love and Hy - men bid us re - vel bid us hail this hap - py

Chor<sup>o</sup> Day While the merry bells resounding shall in pleasures chorus chime From the trembling floor re

Chor<sup>o</sup> While the merry bells resounding shall in pleasures chorus chime From the tren - bling floor re

While the merry bells resounding shall in pleasures chorus chime From the trembling floor re

*f*



- bounding let the varied dance beat time. High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this happy  
 - bounding let the varied dance beat time. High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this happy  
 - bounding let the varied dance beat time. High above dull sorrows level now the tide of joy display Love and Hymen bid us revel bid us hail this happy

day bid us hail this hap-py day bid us hail this hap-py day this hap-py day this hap-py day. *Car:*  
 day bid us hail this hap-py day bid us hail this hap-py day this hap-py day this hap-py day.  
 day bid us hail this hap-py day bid us hail this hap-py day this hap-py day this hap-py day.



## Act. III

Allegro

Maestoso

Oboes

Viola *p*

Charles

Where'er true valour can its pow'r dis- play      There meekey'd pi- - ty

anxious still to blefs, With jealous honor holds di-vided fway      And from a- - ven - - ging an - - ger ffields dif -

Baf:

Cres

*p*

Cres

- - trefs      There jealous honor      holds di-vided fway      And from avenging an-ger ffields diftrefs      And from avenging an-ger

*p**f**p**f**p**sf**f**p*

ffields dif-trefs,      There jealous honor      holds divided fway,      And from a- - ven - - ging an - - - - - ger

*sf*



shields dis-tress. Nêr shall the sword of honor dare in-vade, The spell-bound

*m. f.* *p*

spot where pity drops a tear, For where mis-fortune casts her sacred shade, There deepest injuries must dis-ap-pear. Nêr

*f* *p* *Cres*

shall the sword of honor dare in-vade, The spell-bound spot where pity drops a tear, For where mis-for-tune casts her sacred

*p* *Cres* *m. f.* *p* *Oboe*

shade There deepest injuries must disap-pear, There deepest injuries must dis-ap-pear

*Oboe* *mez: f* *f* *m. f.*

must dis-ap-pear.

*f*



## Rondo

Sung by Sig.<sup>ra</sup> Storace.

Martiui

Oboe

Brillante

*p*

Sigue

Sigue

Flute

Adela

Love from the heart all its dan-ger con-veal ing; Reason they say the fond spell can re-move; but.

*p*

bliss kindly stealing still the de-lu-sion so sweet may I prove for should you be-tray me your false-hood per-

-cieving too well do I love you the pe-ri! to shun so if you must cheat me still further de-ciev-ing oh

Flutes

blinded by hope to the left lead me on oh blinded by hope to the left lead me on.



Love from the heart all its danger con - ceal - ing Reason they say the fond spell can re - move but should you be -

- tray me your falshood per - ciev - ing too well do I love you the pe - til to thun fo if you must cheat me to the

last lead me on - - - Love from the heart all its dan - ger con - ceal - ing rea - son they say the fond

spell can re - move - - - the fond spell can re - move - - - the fond spell can re - move they say can re -

- move the spell can re - move.



## Duett.

Sung by M<sup>r</sup> Kelly & M<sup>rs</sup> Crouch.

Sarti

*mf* *sf* *Andantino* *mf* *sf* *Viol* *Horns* *Flut*

Lady Elinor

Dan\_gers unknown im\_pend\_ing doubt mul\_ti\_ples my fears

Ld William

Law\_rels my steps at\_tend\_ing shall

Thus in ful\_pence to leave thee

To

spring from beaut'y tears! Thinkst thou I can de\_cieve thee.

leave thee.

*Ad lib*

Dangers un\_known im\_pend\_ing and must we bid a\_\_

To leave thee. Lau\_rels my steps at\_tending my steps at\_tending and must we bid a\_\_

*sf* *Ad lib*



*A tempo*

- dieu! Say wilt thou still prove true. and must we bid a - dieu! Thus in sur-pence to

- dieu! Say wilt thou still prove true. and must we bid a - dieu! thus in sur-pence to leave thee

*A Tempo*

leave thee. Yes I will still prove. to leave thee. Dan - gers un known in -

Say wilt thou still prove true. to leave thee.

*Flutes sf*

*Horns ad lib*

*A tempo*

- pending unknown im-pending. And must we bid a - dieu! say wilt thou still prove true and must we bid a - dieu! And

Laurels my steps at - tending. And must we bid a - dieu! say wilt thou still prove true and must we bid a - dieu! And

*ad lib*

*A tempo*

must we bid a - dieu! and must we bid a - dieu!

*A tempo*

must we bid a - dieu! and must we bid a - dieu!

*sf* *f* *A tempo*



*f* Allegro *p* *f* *p* *p* *f* *p*

*f*

oboes

(Lady Elinor)

Dread pa - rent of def - pair

thou ty - rant of my mind thou ty - rant of my mind who

ling - ring seemst to spare to point the worst be hind to point the worst be

*sf* *p* *mf* *f*

hind to point

*sf* *p*







spare to point the worst be hind  
 to point the worst be hind at once com-pleat my woe dis-  
 - play thy ills in store Ah quick-ly like the blow 'Tis all that I im-plore  
 Viol 'Tis all that I 'Tis all that I im-plore 'Tis  
 all that I im-plore 'Tis all that I im-plore  
 f p f p f







*Allegretto*

*f*

*Cicely*

From high birth and all its

*p*

fetters my kind stars my lot re - - move my kind stars my lot re - - move. I shall en - vy not my bet - ters give me

*Fl:*

but the youth I love oh give but the youth I love oh give but the youth I love. Love the ri - ches

*Viola*

of the poor a prize that wealth can ne'er pro - - cure! my rich mis - tress fain wou'd be, just as poor as Ci - ce - - ly



as poor as me. as poor as me. From high birth and all its fet\_ters my kind stars my lot re\_

move my kind stars my lot re\_ \_ move I shall en\_vy not my bet\_ters give me but the youth I love give me

but the youth I love the youth I love the youth I love I shall en\_vy not my

bet\_ters give me but the youth I love give me but the youth I love give me but the youth I love give me

*f*

but the youth I love.



*Adela* *Allegro* Begone I discharge you, away from my fight, a way from my fight, in my

*dim. p* *f*

*Lady Elinor* prefence appear never after this night, no, no, no, no, no, no, never af-ter this night, your ladyships orders with

*mf* *Bassoon* *Vio:*

grief I o - bey, yet ere I de-part a few words may I fay, yet ere I depart a few words may I fay,

*Adela* I'll try to keep my passion under, I'll try to keep my passion under, and treat the flirt with si-lent

*Lady Elinor* she tries to keep her passion under, and treat poor me with si-lent

*pp*

*scorn.* prithee now this wrath aswage, tell me madam why these

*scorn.* you're too poor to move my rage, how the faucy creature stares,

*f sf sf sf sf*



airs, tell me madam why these airs, tho' pride and folly should intrude, they can't good breeding pain, their  
how the fancy creature stares, tho' pride and folly should intrude, they can't good breeding pain, their  
*sf* *mf* *f* *p* *sf*  
filly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation, what wretched  
filly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation what wretched i-mi-tation  
i-mi-tation, contempt must sure befall you, you vain what shall I call you, you vain what shall I  
contempt, must sure befall you, you vain what shall I call you, you vain what shall I  
*cres* *il* *f* *ad lib:*  
call you, prithee now this wrath as-suage,  
call you, you're too poor to move my rage, how the  
*p* *f* *a tempo* *p* *sf* *sf*



tell me madam why these airs, tho' pride and folly shoud intrude, they can't good breeding  
 faucy creature stares, tell me madam why these airs, tho' pride and folly shoud intrude, they can't good breeding  
 pain, their fil-ly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation, what  
 pain, their fil-ly jests so bold and rude, raise lau hter and disdain, of rank and e-du-  
 wretched i-mi-tation, contempt must sure be-fall you, you vain what shall I call you, you  
 -cation, what wretched i-mi-tation, contempt must sure be-fall you, you vain what shall I call you, you  
 vain what shall I call you, tho' at scolding so a-ler, I fan-cy  
 vain what shall I call you, tho' at scolding' so a-ler, tho' at scolding so a-ler, she fan-cys

*sf* *f* *p* *f* *p* *f* *p* *cres* *il* *f* *ad lib:* *p* *A Tempo*



Piu All<sup>o</sup>

63

now she's real-ly hurt, tho' pride and fol-ly should in-trude, they can't, they can't, good breeding

now I'm real-ly hurt, tho' pride and fol-ly should in-trude, they can't, they can't, good breeding

*f* *p* *sf*

Piu All<sup>o</sup>

pain, tho' pride and fol-ly should in-trude, they can't, they can't, good breeding pain, they can't they

pain, tho' pride and fol-ly should in-trude, they can't, they can't, good breeding pain, they can't, they

*f* *p* *sf* *f*

can't, good breeding pain, they can't, they can't, good breeding pain, they can't, they can't good breeding

can't, good breeding pain, they can't, they can't, good breeding pain, they can't, they can't good breeding.

*p* *f* *f*

pain.

pain.



Sung by Mr. Kelly.

Storage  
J. WilliamLargo  
Maestoso

Spirit,

Spirit, Spirit of my faintest Sire, With success my Soul inspire,

Trump

Allegro

deeds of glo-ry done by thee, deeds of glo-ry done by thee, In mem'ry's mir-ror now I see. Let the bright examples raise,

raise raise raise valor's purest bright-est blaze, Till the prowess of my Arm, the eye of fickle conquest charm, And

fame shall when the battle's won, And fame shall when the battle's won, de-clare de-clare de-clare

Trump



That I am all - thy Son, And fame shall when Lattle's

*sf* *p*

won, de-clare that I am all thy Son.

*f* *p* Spirit Spirit

Spirit of my fainted Sire With success my Soul inspire

*p* *f* *p* *cres* Alto Afsai

feel The ardent glow of patriot zeal, Brighter prospects now a-rise the voice of conquest rends the skies, brighter prof - -

*f* *p*

pects brighter prospects now a rise The voice of

*p* *cres* *f* *p*



conquest rends the skies, The voice of conquest rends the skies.

## Round

Sung by Mr Dignum, Mr Williams, and Mr Suett.

Purcell

1 As now we're met and a Jolly fet, A Fig for Sack or Sher-ry, Our Ale we'll drink & our

2 As now we're met and a Jolly fet, A Fig for Sack or Sher-ry, Our Ale we'll drink & our

3 merry my hearts merry my Boys merry my sprights merry merry we'll sing a high down der-ry, The Baron him self knows

after the Round

1 Cans we'll clink, and we'll be won-de-rous mer-ry.

2 Merry my hearts merry my Boys merry my boys merry my sprights

3 Cans we'll clink, and we'll be won-de-rous mer-ry.

1 Merry my hearts merry my Boys merry my boys merry my sprights

no such joys we're now so won-de-rous mer-ry.

Merry my hearts merry my Boys merry my boys merry my sprights

Merry merry merry merry merry mer-ry, The Baron him self knows no such Joys we're now so wonderous mer-ry.

Merry merry merry merry merry mer-ry, Our Ale we'll Drink and our Cans we'll clink and we'll be wonderous mer-ry.

Merry merry merry merry merry mer-ry, Our Ale we'll Drink and our Cans we'll clink and we'll be wonderous mer-ry.



# FINALE.

Storage

67

From Vive les fillettes

Adela

The

Allegretto

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-

Chorus  
Treble & Tenors  
sue-ing, The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'll think no more, While future blifs pur-sue-ing,

Alto  
The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'll think no more, While future blifs pur-sue-ing,

Bass  
The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'll think no more, While future blifs pur-sue-ing,

Cicely and Charles a 2  
While engag'd in pleasures chace, Pray ne-ver look be-hind ye: Black if you should turn your face, Mis-fortune's dust may blind ye, The

Chorus  
The



banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sueing,

banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sueing,

banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sueing,

*Lady Elinor*

*Id Will:* Here let the no-ble wed-ded pair, A les-son take from hum-ble life, Nor in the La-dy

Here let the no-ble wed-ded pair, A les-son take from hum-ble life, Nor

*Viola*

and the Lord, for-get the hus-band and the wife, and the wife, neer shall th'ex-am-ple us re-

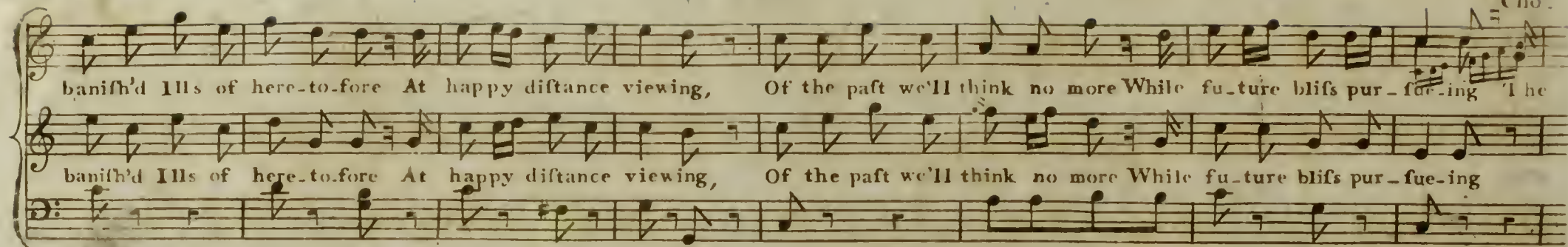
in the La-dy and the Lord, for-get the hus-band and the wife, neer shall th'ex-am-ple us re-

*ad Lib.*

-prove Whose proud-est boast shall be our love, no no no no no no, Whose proud-est boast shall be our love no no. The

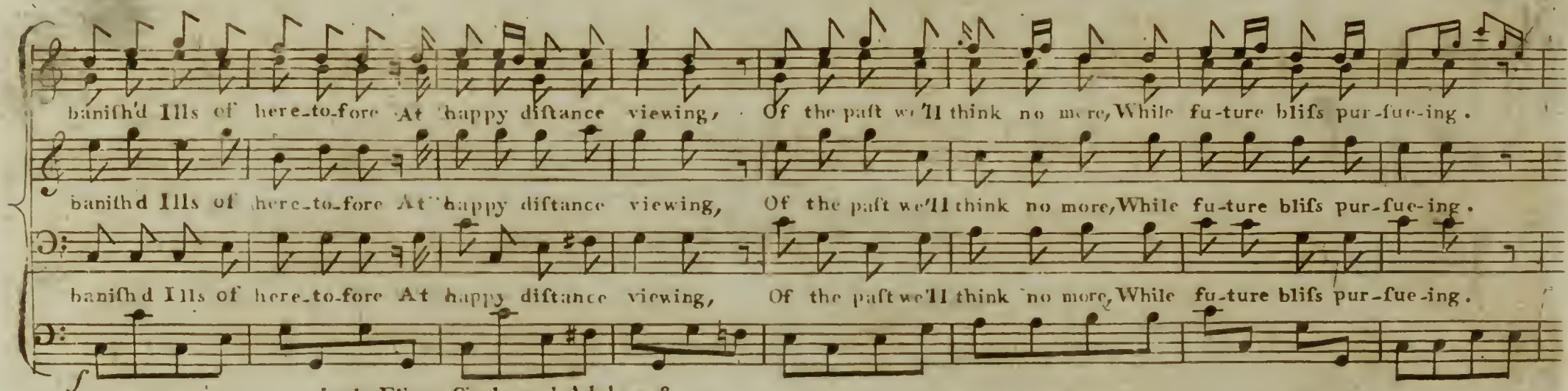
-prove Whose proud-est boast shall be our love, nonono no, Whose proud-est boast shall be our love no no. The





banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more While fu-ture blifs pur-sue-ing The

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more While fu-ture blifs pur-sue-ing

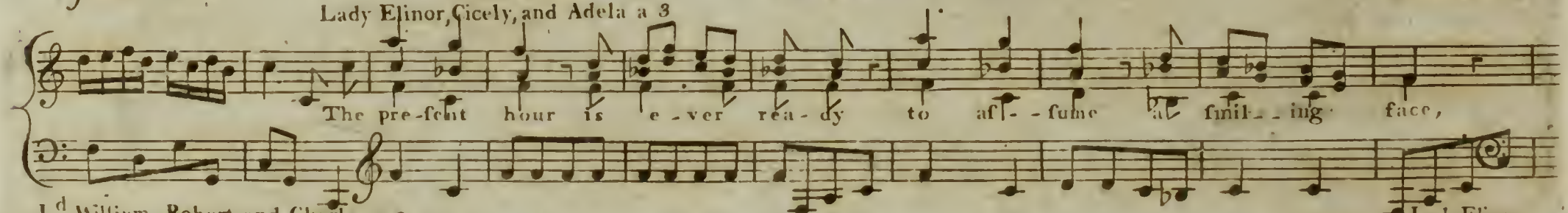


banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing.

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing.

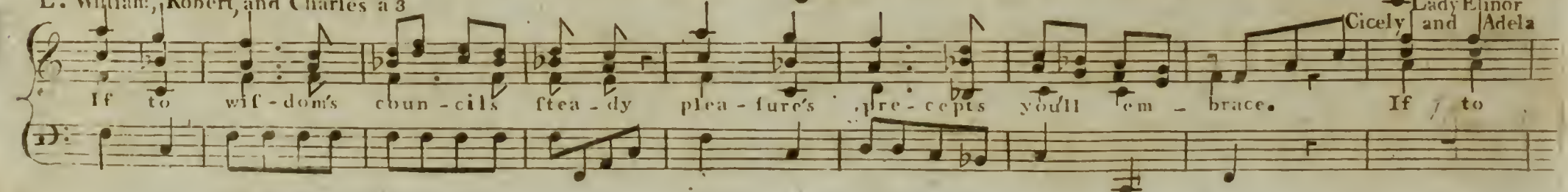
banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing.

Lady Elinor, Cicely, and Adela a 3



The pre-sent hour is e-ver rea-dy to as-sume a final-ing face,

Ld. William, Robert, and Charles a 3



If to wis-dom's coun-cils stea-dy plea-sure's pre-cepts you'll em-brace. If to

Lady Elinor  
Cicely and Adela



wisdoms coun-cils stea-dy plea-sure's pre-cepts you'll em-brace, pleasure's precepts, pleasure's

wisdoms coun-cils stea-dy plea-sure's pre-cepts you'll em-brace, pleasure's precepts, pleasure's

Robert  
If to wisdoms coun-cils stea-dy plea-sure's precepts you'll embrace, pleasure's precepts, pleasure's precepts,

Charles  
If to wisdoms coun-cils stea-dy pleasure's precepts you'll embrace, pleasure's precepts, pleasure's precepts,

Adela  
pre-cepts you'll em-brace, Edward No my Edward signot

you'll em-brace, Tho' no more I am a Lord give my Love but this reward Rank and Title I'll for go

you'll em-brace,

you'll em-brace,

for Prin: Voices The banish'd Ills of here to fore, At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing The

Prin: Voices The banish'd Ills of here to fore, At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing

The banish'd Ills of here to fore, At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing



banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing, The

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing

Of the past we'll think no more we'll think no more, While fu-ture blifs pur-sue-ing, Of the past we'll think no

Of the past we'll think no more we'll think no more, While fu-ture blifs pur-sue-ing, Of the past we'll think no

Of the past we'll think no more we'll think no more, While fu-ture blifs pur-sue-ing, Of the past we'll think no

Of the past we'll think no more we'll think no more, While fu-ture blifs pur-sue-ing, Of the past we'll think no



more we'll think no more we'll think no more, While fu-ture blifs pur-fueing, Of the past we'll think no more, Of the past we'll think no  
more we'll think no more we'll think no more, While fu-ture blifs pur-fueing, Of the past we'll think no more, Of the past we'll think no  
more we'll think no more we'll think no more, While fu-ture blifs pur-fueing, Of the past we'll think no more, Of the past we'll think no  
more we'll think no more we'll think no more, While fu-ture blifs pur-fueing, Of the past we'll think no more, Of the past we'll think no

more, The banish'd Ills of here to fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing,  
more, The banish'd Ills of here to fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur sue-ing,  
more, The banish'd Ills of here to fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur sue-ing,  
more, *p* *f*

Of the past we'll think no more, While future blifs pur - sue - ing.  
Of the past we'll think no more, While future blifs pur - sue - ing.  
Of the past we'll think no more, While future blifs pur - sue - ing.  
Of the past we'll think no more, While future blifs pur - sue - ing. Fine







